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a "yawning" effect, which is horrible. When you leave the instrument put in all the stops (this keeps the dust out of the wind-box), and open your swell to its full extent. If you leave the swell shut, and a change of temperature occurs, all the rest of your organ, being exposed to this change, will sharpen or flatten; but your swell, being tightly shut up, will stay as it was, and then your instrument is all out of tune with itself.

I have but small space in which to speak of the music you should use, but I must say a few words. Remember that the organ is, before all things, the instrument of majesty; "pretty" and "sweet" effects, although within its power, are opposed to its character. The modern sickly-sweet school of French organ writers—Lefébure, Wély, Battiste, and all that set—should be eschewed. Bach, Handel, Mendelssohn, and the modern Germans (like Thiele) have treated the instrument properly, and before you have reached the heights of these writers, who are difficult as well as grand, there are smaller works of equally good organ schools. Fantasias, marches, overtures are all forbidden to the organ, although so many players use them; you may almost safely conclude that what you see down on a concert programme for an organ solo is a work to be shunned. In Rink's "Organ School" are many good things for the instrument, and if you diligently practise that work to the end you will be fitted to grapple with the highest class of pure organ compositions.

C. F.



READFUL is the competition for band-players going on here now. Gilmore, Neuendorff, Downing, and a host of other conductors are struggling and pulling against each other for the better class of musicians. All have bands at Rockaway, Coney Island, or some such summer resort, and all want to have the best. As a natural consequence musicians' stock is up, and the free and independent tone adopted by these worthy gentlemen when negotiating for an engagement is in amusing contrast to their behavior in dull seasons. If matters go on in this way New York will come to be looked upon as the orchestra-player's paradise.

I UNDERSTAND that a really fine French grand opera company will come here next season, and that we shall then see many operas now either forgotten or unknown among us. Prominent in the list of works to be performed stands the "Charles VI." of Halévy, long considered by musicians to be that master's best work. There are also rumors of the production of "Psyche," by Ambrose Thomas, an opera replete with beauties. This is one of his earlier writings, and when first produced had little or no success; but since the interest created by his "Hamlet" and "Mignon," it has been reproduced and received with acclamations.

AN English paper, speaking of a promised performance of the "Irene" of Gounod, remarks that it is one of that master's latest operas. The fact is that it is quite an early work, antedating "Faust" and "Romeo and Juliet," and belonging to about the period of his "Reine de Saba."

THEODORE THOMAS'S future movements are taking shape. He will next winter reorganize his magnificent orchestra, and give, as of old, concerts in New York and in cities near about. At least so the musicians say; and they, being deeply interested in any such movement, are likely to know.

It is said that Dr. Damrosch has his Oratorio Society already at work on the "Romeo and Juliet" symphony of Berlioz. This is very good, if true; but it might be better. We have had the "Romeo and Juliet" from Mr. Thomas. Why does not Dr. Damrosch give us the "Fantasie on the Tempest," or the immense "Requiem Mass" of this composer, and

thus enable us to become acquainted with still more of his works?

THE five piano recitals of Franz Rummel, just concluded, have shown that really great artist in his best and worst points. His best points are a never-failing energy, an intense fire and passion, and a wonderful memory; his worst are an occasional hardness of attack, and an over-velocity which frequently degenerates into uncleanness and confusion. The programmes of his recitals embraced works of most of the great composers from Bach and Handel down to the present time, and introduced some works new to our public here. The recitals were attended by an audience which steadily increased with every performance, and were listened to with never-flagging attention, in spite of their length and their severely classic character.

AS I write, Mr. Joseffy's two piano recitals are near at hand. Those who mistakenly insist upon making comparisons between this artist and Mr. Rummel have now an excellent opportunity for the exercise of their favorite amusement. It is useless to tell these well-meaning but misguided auditors that a comparison between two artists whose styles and whose aims are so different is impossible, because they will not believe it; but it is nevertheless true.

OUR operatic song birds have flown—all save Campanini, who has stayed behind to add to his operatic laurels fresh ones gathered in the concert-room. His magnificent work in the "Siegfried" and "Götterdämmerung" selections has been mentioned, and now he has been setting "The Hub" wild by his singing in the "Stabat Mater." The usually calm and judicial Bostonians, startled out of their cold propriety, applauded and shouted like any excitable Italian audience. Campanini may not know it, but this is the greatest triumph of his life.

CARYL FLORIO.

THE FLORIO CONCERT.

AT Chickering Hall on Thursday evening, April 29th, Caryl Florio gave his first concert "for the production of his own works." Mr. Florio has hitherto been best known as an accompanist, and it is a fact, better known to solo artists than to the general concert-going public, that there is no accompanist in this city who is more sympathetic or more successful in helping singers over the rough places in their work. Several of Mr. Florio's compositions, especially those for voices, have become great favorites with the audiences who have attended in late years the Vocal Society concerts, for example, "Farewell to May," a five-part madrigal in the strict old English style, and "The winds are all hushed," a four-part serenade in a rather freer form. The latter has hitherto only been performed at concerts given by the Brainerd and Weber Quartettes.

The Florio entertainment opened with an "Allegro de Concert" for saxophone quartette. This having been heard before, at Gilmore's concerts and at some of the Grand Opera House Sunday evening concerts, calls for no special criticism. The serenade, "The winds are all hushed," was well done; this composition is strong and well worked for voices, grateful to the singers, and effective for the hearers. "St. Agnes," for soprano solo, with 'cello and organ accompaniment, is a very characteristic setting of Tennyson's words. Miss Brainerd did full justice to the vocal part, as did Mr. Werner to the 'cello obligato. They were both slightly overborne by the organ, which was at times too prominent for them.

The string quartette, No. 2, seemed to suffer from insufficient rehearsal, the last movement—a well-worked fugue—not being at all clear on a first hearing. It is unfortunate that the theme of the fugue reminds a quartette player of the theme of the last movement of Schumann's Quartette, No. 1, because it was the only phrase in the whole concert that even suggested a reminiscence of any other composer.

The glee, "On this fair day," showed Mr. Florio's ability to think back 250 years and write as he would have done had he been a contemporary of Wilbye or Weelkes. The rendering was more perfect than that of the serenade. Perhaps the most striking vocal effort of the evening was Mrs. Lasar-Studwell's rendering of "The Siren's Charm." The composition is unusually

original, and the combination of voice, clarinet, and 'cello is exceedingly happy. While in doubt whether Mrs. Studwell was imitating Mr. Lefebvre's clarinet-tone or Mr. Lefebvre was imitating Mrs. Studwell's soprano-tone, I was forcibly reminded of Berlioz's graphic comparison of the clarinet to the female voice, in his work on orchestration and instrumentation. The "Lullaby," sung by Miss Beebe, I had heard at an English glee club concert, and need only say that it improves on acquaintance.

The climax of the concert was the quartette for saxophones and piano. It should have been advertised as a concerto for piano with saxophone quartette accompaniment. The composition is in large form and fully worked out, and it is but justice to Mr. Florio to say that he is the first to write a composition for this combination of instruments. The themes are original and strong, and in their breadth remind one of some of Rubinstein's largest conceptions. Though the quartette parts require much of the players, they cannot be compared for difficulty with the piano part, which bristles with digital horrors.

The performance was a decided triumph. Mr. Florio never played such passages in such perfection before. He developed a delicacy and crispness of touch combined with a power and a brio that took even his warmest admirers by surprise.

On the whole the concert was most successful, both as regards the composer and the performers. Mr. Florio is to be congratulated on the result, and it is to be hoped that he will in due season give the second concert of his series.

D. E. R.

DESCRIPTION OF THE SUPPLEMENT.

PLATE XLIX. is a design for a tile. The ground is a mossy bank, which should be painted brownish green and the rushes a rich dark green; the water-lily leaves a bluish green. The water in the foreground should be a deep blue, with the reflection of the trees above it, and that in the middle distance should be lighter, with bright dashes of white. The sky is a tolerably dark blue. Paint the trunks of the trees dark greenish brown, to bring out the figures in relief. The bank at the back of the youth is clay, and should be reddish brown, with occasional tufts of green. The slope of the bank should be a varied green, shaded from the reddish brown of the edge. The trees in the distance should be grayish green, and only lightly touched. The girl is a blonde and the youth a brunette. The drapery of the former should be lemon yellow, shaded with russet brown; the handkerchief on her head, very light reddish purple. The youth's tunic should be bright crimson, with plenty of shadow, only a little of the bright color showing, and his mantle rich blue. His hair is bluish black, and his flesh should be almost wholly in shadow. The light would strike only on the shoulder and hip. The girl's head is in shadow, but her neck is in strong light, as are also her arms. The foot is in shadow.

Plates L. and LI. are designs for embroidery, working size. The former is intended for the border of a table-cloth—primroses, wood-anemones, and ivy—to be worked in crewels on cloth or serge; the flowers may be worked in silk. The design can be enlarged if desired. Chocolate brown will be a good color for the foundation; three shades of green may be used, the leaves of the ivy being the darkest, while the stalks and sepals of the primrose are the lightest, and the primrose and anemone leaves are of the intermediate tint; a greenish-yellow may be used for the ivy and anemone stems, the latter being a trifle the lighter in tone; the primroses are of a very pale yellow with darker yellow centres, the anemones a pinkish-white, with pale brown centres and light yellowish stamens; the mid-veins, where shown, may be of a very pale yellow.

Plate LI. is a design for a mantelpiece border—oranges and blossoms—which may be continued to the required size, the basket to come in the centre. It is to be worked on cloth, serge, or velvet, in silk or crewel according to taste. A rich brown will make a good foundation; the fruit and the ribbon should be worked in deep orange, which may also be used for the stamens; the basket may be of a rather lighter yellow, relieved by creamy white for the bands, with very light brown for the vertical and short diagonal markings; the blossoms and buds should be creamy white, the leaves and arabesques a light olive green, and the

stems greenish-yellow. The horizontal lines at the top and bottom should be the same color as the basket.

PLATE LII. is the fourth in Prof. Camille Piton's series of designs for dessert plates. It represents the *Pyrus Japonica*. Prof. Piton's directions for painting it are as follows: Grounding color, rose Pompadour; white flowers, first fire, light sky blue with pearl gray, shaded with light gray and yellow ochre; second fire, pearl gray, with sky blue J ochre. The centre is brown No. 3 bitumen. Leaves, first fire, deep chrome green, yellow ochre, brown bitumen; second fire, grass green, No. 5; brown, 108. The leaves in the background are bluish green, chrome green, and gray.

Correspondence.

MEGILP FOR OIL PAINTING—AN ENLIVENER.

Editor of The Art Amateur:

SIR: Please tell me the use of megilp in oil painting. What is used by oil painters to liven up colors that dry dead?

W. D. B., Napoleon, O.

ANSWER.—Megilp is an exceedingly unsafe vehicle to use in oil painting. It is composed of mastic varnish and boiled linseed oil. It gives a disagreeable shine to the painting, and is liable to crack. A good way to enliven a painting that has sunken in dead is to rub over it with a stiff bristle brush a little Soehnée's Retouching Varnish. It is safe, and is much used by the French artists.

A BACKGROUND FOR GRAPES.

Editor of The Art Amateur:

SIR: Will you kindly tell me the most appropriate background for a painting in oil of a bunch of Malaga grapes?

THOMAS REDDY, New York.

ANSWER.—To bring out your grapes in relief, use a dark rich background. Lay it in with burnt umber, and when that is dry glaze it with asphaltum and Prussian blue.

CANVAS FOR PAINTING.

Editor of The Art Amateur:

SIR: Will you please inform me what is the best material for canvas, and how I can prepare the same for oil painting?

AMATEUR, Cornwall-on-Hudson, N. Y.

ANSWER.—You will find it cheapest to buy your canvas by the yard ready prepared. N. E. Montross, No. 1380 Broadway, New York, will supply you with either the American or the English. The latter is the dearer, but, in the opinion of many artists, is no better.

PHOTOGRAPHS ON LEAVES.

Editor of The Art Amateur:

SIR: Can you describe for me the process for photographing on leaves?

CAMERA, Philadelphia.

ANSWER.—Fresh leaves, especially such as afford a smooth surface when pressed, are first immersed in alcohol until they are pale enough in color to form a pleasing background for the photograph, and, at the same time, become less liable to change the tint. Bleaching the leaves will not answer the same purpose. After draining off the alcohol, the leaves are spread out into the air until they become flaccid, and are then pressed for half an hour between blotting-paper. The upper surface of the leaf is then floated on a salted solution of albumen, or brushed rapidly with it by means of a broad brush, and the coating is dried as rapidly as possible by hanging the leaves on a cord with the albumenized side nearest a stove, in order that all the natural moisture of the same may not be lost, or they will become too brittle for the subsequent manipulations. It may even be advisable in some cases to moisten the unalbumenized side of the leaf during the drying. A second pressing is generally necessary at this stage, after which operation the leaves ought to be immediately sensitized, either by floating them on a solution of nitrate of silver, or by brushing them with it. Dried with the same care as before, the leaves may again be pressed with advantage before exposing them under the negative.

LAYING IN AN OIL PAINTING.

Editor of The Art Amateur:

SIR: (1) Is there any set rule for manipulating the pigments (in oil-colors)? (2) Are there any lectures or books published on the subject? (3) Does the Report on Art Schools, by Mr. F. Waller, of the Art Student's League, give any information on the subject?

A READER IN DETROIT.

ANSWER.—(1) There are several ways of laying in a picture. Some painters like putting in a thin rubbing of color, and others paint with a solid coat—"impasto," as it is called. A visit to some good artist would be of much service to you. Any painter of your acquaintance would give you ungrudgingly a hint about laying in a picture, although your proper course obviously is to take lessons from a competent instructor. (2) "Conversations on Art Methods, by Thomas Couture," published by G. P. Putnam's Sons, will be of great value to you. We can also recommend Susan M. Carter's little handbook on "Landscape Paint-

ing in Oil," published by the same firm. The price of the first named is \$1.25, and of the latter 50 cents. We will send them to you, if you choose, on receipt of the price. (3) No.

FLUX FOR HARD FIRING.

Editor of The Art Amateur:

SIR: In answer to the query of "Amateur Glass Painter" we can recommend the following mixture as a good general hard flux: One part of silicious sand, or pure calcined flint powder, and one part of litharge in scales. Mix and melt. This flux can be modified in softness by adding a quarter of a part of borax glass in the grinding, but not in the melting. This will also be found a good general flux for porcelain, for tiles especially.

WM. GIBSON'S SONS.

GOLD AND SILVER FOR CHINA DECORATION.

Editor of The Art Amateur:

SIR: In a recent issue you speak of dissolving gold for china decoration. How is it done? Also, please tell me what will dissolve silver? I wish to use both for ceramic decorative purposes.

ANSWER.—Aqua regia dissolves gold. It is composed of one part of muriatic acid and two parts of nitric acid. Muriatic acid dissolves silver.

COLORING PHOTOGRAPHS.

Editor of The Art Amateur:

SIR: Please inform me in what numbers of your admirable journal you published instructions to amateurs for coloring photographs, and whether I can procure the numbers?

A NEW SUBSCRIBER, Galena, Ill.

ANSWER.—The subject was fully treated in a series of three articles published in the December, February, and March numbers, which will be mailed to you on receipt of \$1.50.

FIRING CHINA IN A STOVE.

Editor of The Art Amateur:

SIR: Will you please tell me whether it is possible to fire decorated china in a stove? I have seen some notice of such a process, but have never had the courage to risk it myself.

SADIE L., Orange, N. J.

ANSWER.—It is not only possible, but it is done successfully by using the kiln made for that purpose by Miss Nellie M. Ford, of Port Richmond, N. Y., whose advertisement will be found on another page.

THE TERM "GENRE."

Editor of The Art Amateur:

SIR: Why must we use the French term "genre" to express narrative painting? Is not the latter a sufficiently comprehensive English term and a good substitute?

ARTIST, New York.

ANSWER.—It is certainly unobjectionable, and perhaps expresses the idea better than "incident painting," which is the term used by Mr. Poynter, in his recent London lectures on art.

CURTAINS DESIGNED BY THE PRINCESS LOUISE.

Editor of The Art Amateur:

SIR: I am told that the curtains in one of the state-rooms of the new Town Hall at Manchester, England, were designed by the Princess Louise. Is this true, and can you give me a description of them?

ICE QUEEN, Montreal.

ANSWER.—The curtains you speak of, we are informed, "have a broad dado of dark velvet upon deep-red cloth. On this dado is a bold pattern of sunflowers, and their leaves are standing up all in a row; they are in applied work with several threads of crewel sewn down round each leaf and flower. A band of dark-blue cloth goes round dado and curtain, edged with narrow lines of brown, and studded with circles of yellow-brown cloth, also edged with brown—the three primary colors being brought into harmony boldly and successfully."

ABOUT SOME ART NEEDLEWORK MATERIALS.

Editor of The Art Amateur:

SIR: Most materials for curtains, I find, are different in color and tone when seen in the piece than when they are when made up. (1) Can you give any general rules which will aid an inexperienced purchaser in the matter? I have just brought home some crimson upholstery felt, for instance, with which I intended to trim some serge curtains, and I find the color is much lighter than I supposed it to be. (2) Where can I buy the arrasene and the Bolton sheeting which are spoken of in a recent number of THE ART AMATEUR?

CELIA, Boston.

ANSWER.—(1) Satins and silks are brighter in color and lighter in tone when seen in the piece; velvets are much darker; cloths and serges are a little lighter. (2) Messrs. R. H. Stearns & Co., 131 and 132 Tremont Street, Boston, keep a full supply of arrasene, Bolton sheeting, and other English materials for artistic embroidery which are not for sale at the regular fancy-workshops.

New Publications.

"LES MAITRES ORNEMANISTES"—The Masters of Ornament—is the title of a handsome work by D. Guilard, the publication of which, in fifteen monthly parts, has lately been commenced in Paris. It is to be devoted to the designers, painters, architects, sculptors, and engravers of the French, Italian, German, Flemish, and Dutch schools, who have paid attention to decorative work. It will be copiously illustrated, and promises to be a work of great interest and utility. Subscriptions for it are received by J. W. Bouton.

"LE FRANÇAIS," a new monthly review of French grammar and literature, will appear next October under the editorship of M. Jules Lévy, of Boston. Judging from the prospectus, it will be invaluable to all who are interested in any way in the language and literature of France. Students of French especially will be delighted to escape from the ordinary routine, and refresh themselves with the ingenious exercises and entertaining selections that will be furnished by M. Lévy, of whom we know enough to feel sure that his work will be well done.

READERS of modern French light literature will be glad to know that Mr. J. W. Bouton has received from the publisher, Dentu, in Paris, the eighth edition of the "Dictionnaire Historique d'Argot." It contains a supplement of nearly three thousand new words, a fact which tells its own appalling story of the increase of slang in the French language.

BOOKS RECEIVED.

HORACE VERNET AND PAUL DELAROCHE. Great Artists' Series. Scribner & Welford: New York.

HAND-BOOK OF DRAWING. By William Walker. Charles Scribner's Sons: New York.

ARTISTIC EMBROIDERY. By Ella Rodman Church. Adams & Bishop: New York.

PRINCIPLES OF DECORATIVE DESIGN. By Dr. Christopher Dresser. Cassell, Petter & Galpin: New York.

HOMO SUM. By Georg Ebers. Wm. S. Gottsberger: New York.

ALVAH VINE. By Henri Gordon. American News Company: New York.

ATLAS DE L'ANATOMIE DES FORMES DU CHEVAL. Par Guillaume Regamey. Librairie Germer Baillière et Cie.: Paris.

THE NEW YORK EXCHANGE FOR WOMAN'S WORK is to be congratulated on the rapid growth of its business, which has warranted it in occupying now three floors of the rooms No. 4 East 20th Street, instead of one, as hitherto. The first floor is now devoted wholly to the more artistic goods, including a good deal of decorated china and some needlework of decided merit. Some painted screens, portières, table-covers, and curtains, excellent in design and execution, are offered at much lower prices than they could be bought for elsewhere. Coverings for entire suites of furniture, with fine embroidery, have been executed by the society in a most creditable manner. Up-stairs there are many curios, rare, old laces, and articles of bric-à-brac, which are well worth looking at. They generally find their way to these salesrooms through the change of fortune of needy gentlewomen to whom they have belonged. The Woman's Exchange is a noble society, doing a good work, and we can cordially commend it to the kind offices of our readers.

A PACKAGE OF SAMPLE LEAD PENCILS received from the American Lead Pencil Co. we find well adapted to the several particular purposes for which they are designed. The "English Drawing pencils" appear to be very carefully graded, fine American plumbago is used, and the wood, which is natural cedar, yields easily to the knife. The samples of the "Cumberland" brand we have tried are also well suited for drawing purposes. The "American No. 2," a useful pencil for general use, comes to us in various degrees of finish. The most beautifully-finished pencil of all, and, so far as we know, the handsomest in the market, is the "Bric-à-brac," a new brand, hexagon shape, stained cedar, with ebony finish and with nickel tip. The "Phonographic," adapted for the use of reporters, is worthy of special mention for its smoothness and strength of lead—the latter a great desideratum with stenographers.

AMONG NOVELTIES IN FURNITURE introduced by Mr. F. Krutina, of East Houston Street, may be mentioned square-finished, ebonized, and gilt rings, made to run on ebony, mahogany, and brass curtain and portière rods. The same manufacturer also shows what may be called "The lover's chair," which is a double chair, the seats side by side, with only a single arm, which divides them. Each seat and back is a pillow. The color of the coverings is in harlequin fashion, the opposite parts alternating, for instance, from purple to orange, red to green, and so forth. Some ebonized wood cabinet etagères, with embossed plush panels, made by the same house, are very effective for a moderate-priced article.

DECLINED WITH THANKS.

DESIGNS from "Young Architect;" "S. B. H.," "Carrie B.," "Woodford," "B. S.," North Adams; "C. C. F.," "Perry;" "D. F." and "Portia." We return to the senders those which were accompanied by stamps for that purpose.



PLATE XLIX.—DESIGN FOR A TILE. "June."

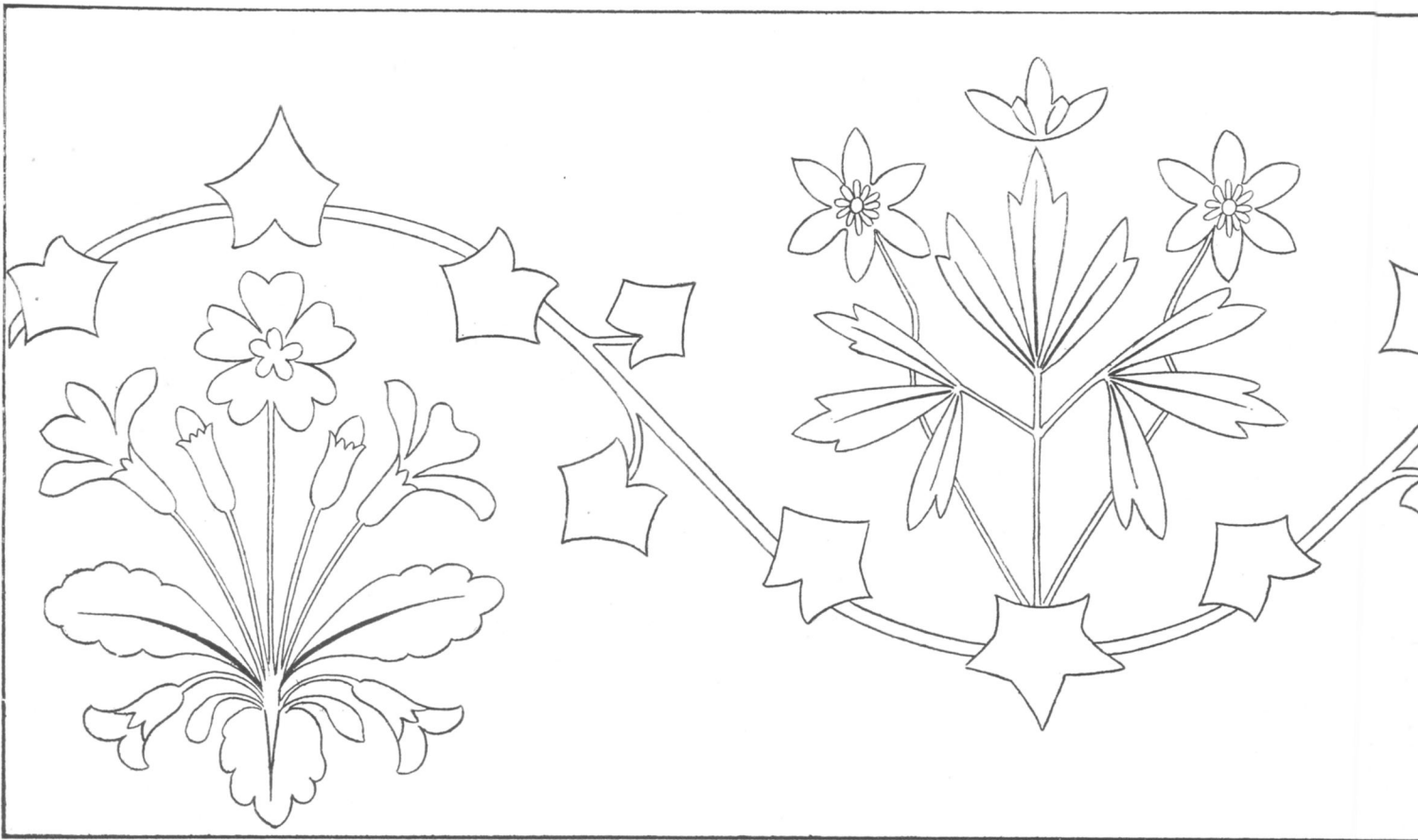


PLATE L.—NEEDLEWORK DESIGN FOR THE BORDER

(For instructions for

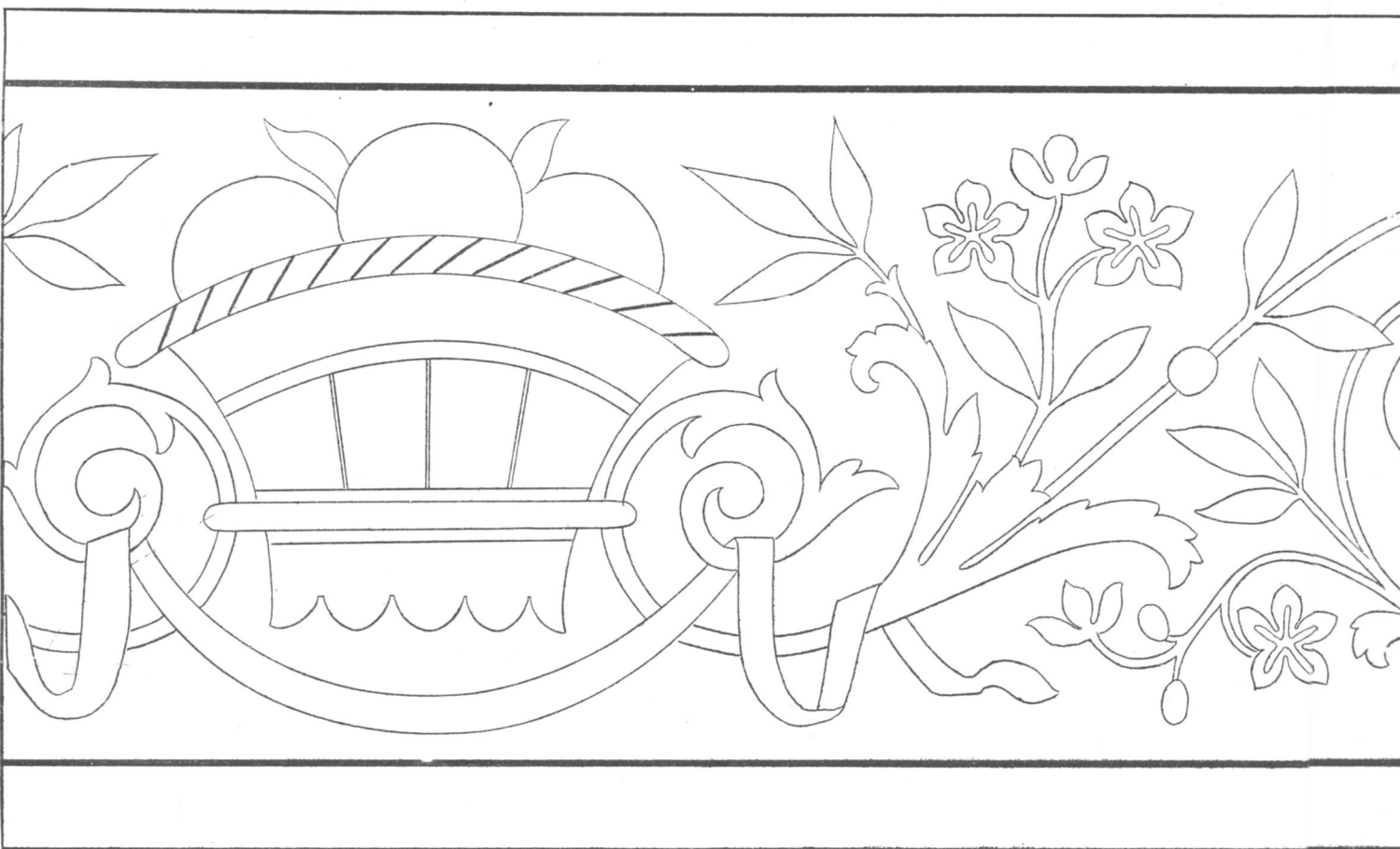
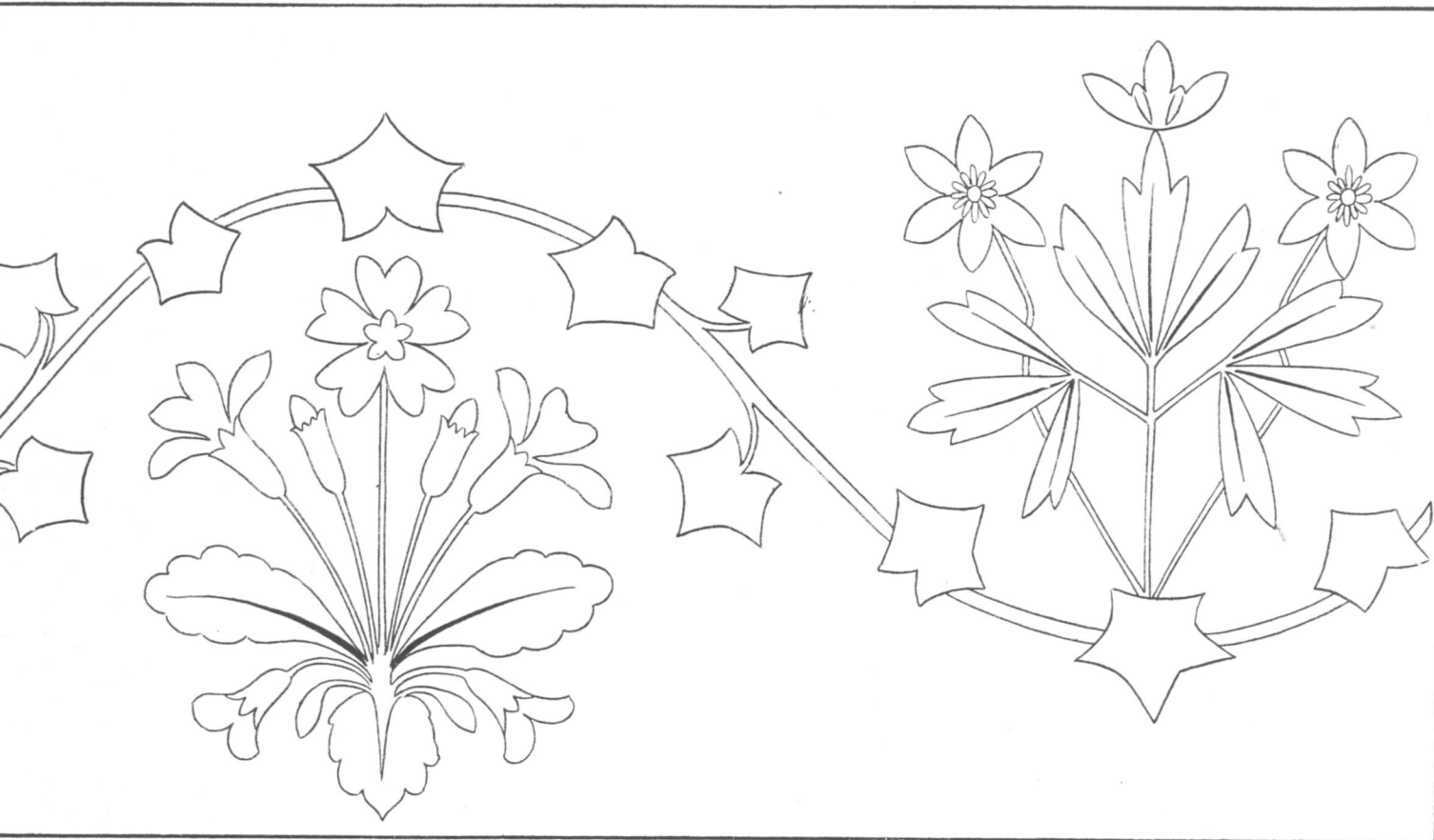


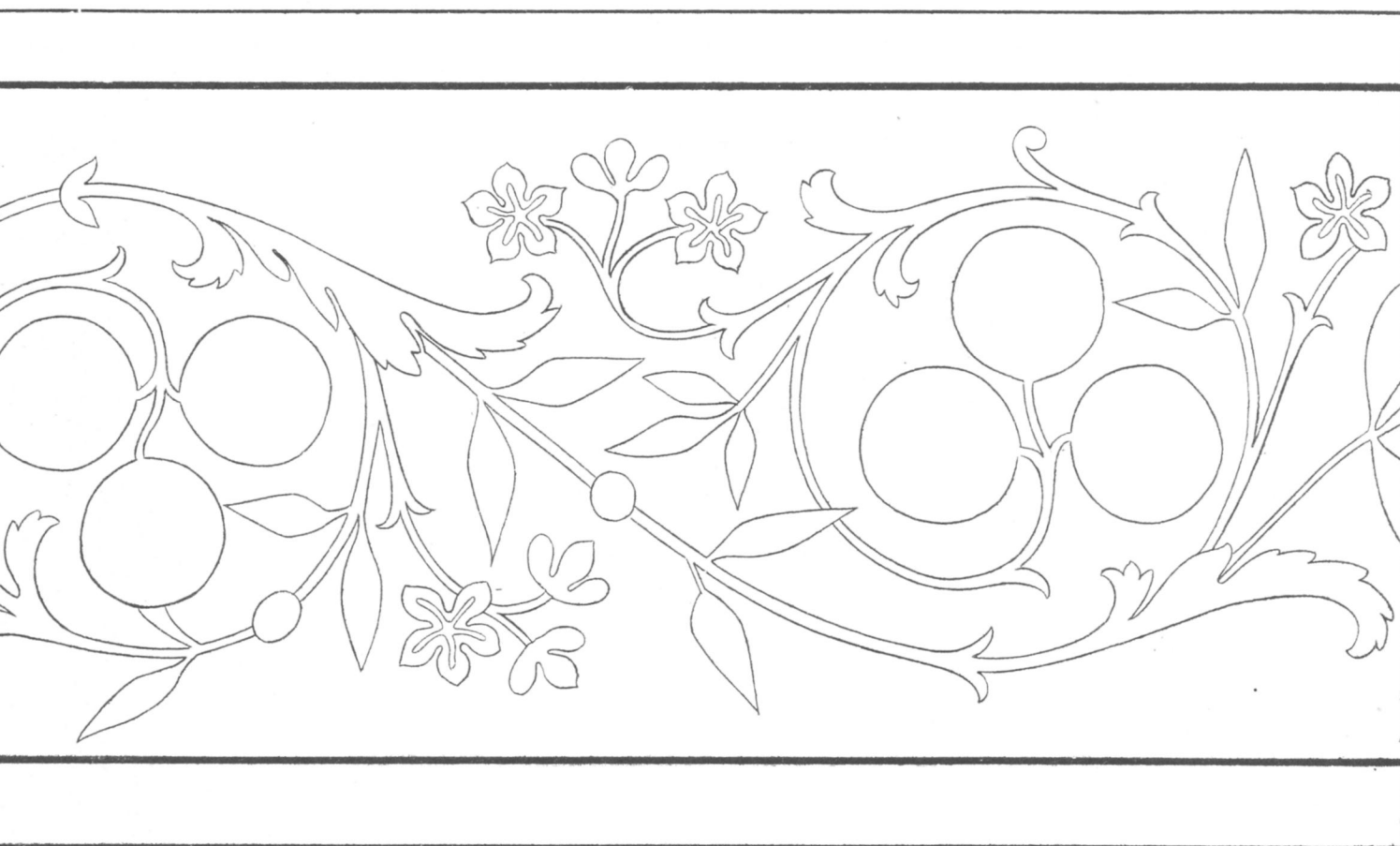
PLATE LI.—NEEDLEWORK DESIGN FOR THE BORDER

(For instructions for t



BORDER OF A TABLE COVER. "Ivy, Primroses and Anemones."

(For treatment, see page 21.)



BORDER OF A MANTEL COVER. "Orange Arabesque."

(For treatment, see page 21.)



PLATE LII.—DESIGN FOR A DESSERT PLATE. "*Pyrus Japonica*."

THE FOURTH OF A SERIES OF SIX BY PROF. CAMILLE PITON OF PHILADELPHIA.

(For instructions for treatment, see page 21.)